

This journal is Number 5 in a series begun in 1975, edited by Tom Marioni of the Museum of Conceptual Art (MOCA), San Francisco and published by Kathan Brown of Crown Point Press, Oakland, California. Vision #1-California, Vision #2-Eastern Europe, and Vision #3-New York City are printed and bound journals with artist-designed and contributed works. Vision #4-Word of Mouth is a set of boxed phonograph records of prepared talks by twelve artists who met on an island in the Pacific in January, 1980; this was an actual event that was recorded and turned into an edition. Each issue of Vision has had the style of an exhibition catalog. In this case, Vision #5-Artist's Photographs, there is an actual exhibition of photographs in the Crown Point Gallery, Oakland, California. Exhibited are large and small photographs, color and black and white. These have been repro-

duced to fit the 8 x 10 black and white format of this issue of Vision and are presented unbound in a box. The 56 artists are from Japan, Australia, California, Canada, New York, England, Italy, France, Switzerland, Holland, Austria, Germany, Yugoslavia, Hungary and the U.S.S.R. The price of Vision #5 is \$15 for the duration of the exhibition, then \$20. It may be ordered from Point Publications, 1555 San Pablo Avenue, Oakland, California 94612. The text is copyrighted, 1981, by Tom Marioni. The copyrights of the photographs remain with their respective artists. The exhibition was coordinated by Thomas Way and Kerry O'Shea, Crown Point Gallery; the catalog was coordinated by Wendy Diamond, Point Publications, designed by Tom Marioni and printed in an edition of 1000 copies by PS Press, Oakland, California, 1981.

VISION

#5



RROSE SÉLAVY BY MARCEL DUCHAMP, PHOTOGRAPHED BY MAN RAY, PARIS, 1921. THE PHOTO IS OF DUCHAMP, BUT ONE HAND AND THE HAT BELONG TO A WOMAN, GERMAINE EVERLING, PICABIA'S MISTRESS. DUCHAMP HAND-RETOUCHED THE PHOTO TO EMPHASIZE THE FEMININITY OF THE SUBJECT.

ARTISTS' PHOTOGRAPHS

ULAY/MARINA ABRAMOVIC

MARINA ABRAMOVIC/ULAY (Holland), *Gold Found by the Artists*, photo by J. Leathbridge. Color photograph 11x14.

VITO ACCONCI (New York), *Photo Plane*, black and white photo-collage 12½ x 14½.

ROBERT ADRIAN (Austria), *Seascape/Getting Better at Making Boats*, black and white photograph displayed with photographic album (album not illustrated). Photo 7x9½.

TERRY ALLEN (California), *Anterabbit*, black and white photo-collage 8¼x10.

WILLAIM ANASTASI (New York), *Umbrage* 1981, black and white photograph 8x10.

GABOR ATTALAI (Hungary), *Wall Painting on Bricks* 1981, color photograph 8x10.

JOHN BALDESSARI (California), *Necessary Inventions: Mania before Calm* 1980, color photograph, 8¼x10½.

ROBERT BARRY (New York), *It Can Be Forgotten* 1969, 35mm slide projected 8x10.

IAIN BAXTER (Canada), *Punching A Small Vegetable Sculpture* 1981, two color polaroid photographs each 30½ x 22, one illustrated.

LARRY BELL (New Mexico), *The Walker* 1968, black and white photograph 48¾x20.

DIANE BLELL (New York), *Future Perfect or Charmed Heads and Urban Cupids* 1979, color photograph 20x16.

CHRISTIAN BOLTANSKI (France), *Compositions Architectulades*, color polaroid photograph 30½ x 22.

CHRIS BURDEN (California), *Charles Hill Holding Skyrockets* and *Skyrockets Going Off*, two color photographs each 8x10.

JOHN CAGE (New York), *see Robert Mahon*.

ERNST CARMELLE (Austria), *Untitled*, photo-offset-litho 16x23½.

GIUSEPPE CHIARI (Italy), *Study* 1980, color photograph 8x10.

CHRISTO (New York), *Untitled*, black and white photograph by Wolfgang Volz 8½ x 12.

HERBERT DISTEL (Switzerland), *Toscany in Blue: American Vision* 1974, color photograph 8½ x 12.

IAN HAMILTON FINLAY (Scotland), *Propaganda for the Wood-Elves* 1981, black and white photograph with Harvey Dwight 10x12½.

JOEL FISHER (England), *Untitled*, black and white photograph 11x8½.

TERRY FOX (California), *Berlin, 1981*, black and white photograph 8x10.

HOWARD FRIED (California), *Untitled*, black and white photograph 9½ x 6½.

HAMISH FULTON (England), *Found Postcard*, black and white postcard 3½ x 5½.

HANS HAACKE (New York), *Greetings from Aachen*, color silkscreen with gold stamping 9½ x 13¼.

JOHN HILLIARD (England), *Collapse* 1981, color photograph 12½ x 22½.

JOAN JONAS (New York), *Incest* 1981, color polaroid photograph 4¼x3½.

JUERGEN KLAUKE (Germany), *Formalization of Boredom* 1981, black and white photograph 8½ x 11.

PAUL KOS (California), *Untitled*, black and white photograph 8x10.

JANNIS KOUNELLIS (Italy), *Manifesto per un Teatro Utopistico* 1979, color photo-etching 35x26.

RICHARD KRIESCHE (Austria), *Allenby Bridge*, color photograph 20x24.

BARRY LE VA (New York), *Nogales, Arizona* 1977, black and white photo-collage 6½ x 20.

SOL LEWITT (New York), *Grid/Map-Photo NYC*, black and white photograph 19½ x 15½ (8x10 section illustrated actual size).

GERHARD JOHANN LISCHKA (Switzerland), *The Flight of Thoughts* 1953/56/81, three black and white photographs each 8x10.

RICHARD LONG (England), *A Line In Scotland, Cul Mor* 1981, black and white photograph 6½ x 9.

ROBERT MAHON (New York), *John Cage / A Portrait Series*, 36 black and white photographs each 8x10.
"Robert Mahon has made six times thirty-six portraits of me which I find extremely interesting and recommend them to you for your show. It would be necessary to exhibit at least 36 in a single sequence, rather than a single photograph, because, through chance operations, quite a number of the images are nothing more than black and white rectangles. Since Bob Mahon is doing what I would do if I 'became' a photographer, I have no need to do it." John Cage.

TOM MARIONI (California), *Museum of Conceptual Art*, black and white photo-offset-litho 8x10.

MASASHI MATSUMOTO (California), *The Light at the End of the Tunnel* 1981, black and white photograph 8x10.

DAVID MEDALLA (England), *Bacchus & Me, Rome, 1980*, black and white photograph 6x4.

ANTONIO MUNTADAS (New York), *Dialogue*, color photograph 20x16.

MAURIZIO NANNUCCI (Italy), *Does This Image Fill Your Concept of Art?*, black and white photograph 7x9½.

MIKE PARR (Australia), *Cathartic Action / Social Gestus No. 5*, color photograph 8x10.

MICHELANGELO PISTOLETTO (Italy), *Self-Portrait of Stars* 1973-5, black and white photograph on acetate 400x210.

MICHA ROCHAL, GENA DONSKOY, VICTOR SKERSIS (USSR), *Photographic Conjuring of Komar and Melamid, Moscow, 1979*, black and white photograph 4½ x 7.

DOROTHEA ROCKBURNE (New York), *Interior I* 1956 and *Interior II* 1956 (not illustrated), two black and white photographs each 8x10.

ULRIKE ROSENBACH (Germany), *Salto-Mortale* 1979, color photograph 19½ x 23½.

EDWARD RUSCHA (California), *Sweets, Meats, Sheets* 1974, color photo-silkscreen 30½ x 22.

ITALO SCANGA (California), *Untitled* 1956, framed black and white photograph 6½ x 6½.

ALAN SCARRITT (New York), *Untitled*, color photograph 20x24.

YASU SUZUKA (Japan), *Untitled*, four color photographs each 8½ x 5½.

RASA TODOSIJEVIC (Yugoslavia), *Sex, History and Art* 1981, three color polaroid photographs each 4¼ x 3½.

RICHARD TUTTLE (New York), *Untitled*, color photograph 3½ x 5.

WOLF VOSTELL (Germany), *Untitled*, black and white photograph 7x9½.

LAWRENCE WEINER (New York), *Plowman's Lunch (Preliminary Shooting Still)*, color photograph 8x10.

DOUG WHEELER (California), *Untitled*, two black and white photographs each 8x10.

WILLIAM T. WILEY (California), *Spirit in the Park*, color photograph 8x10.



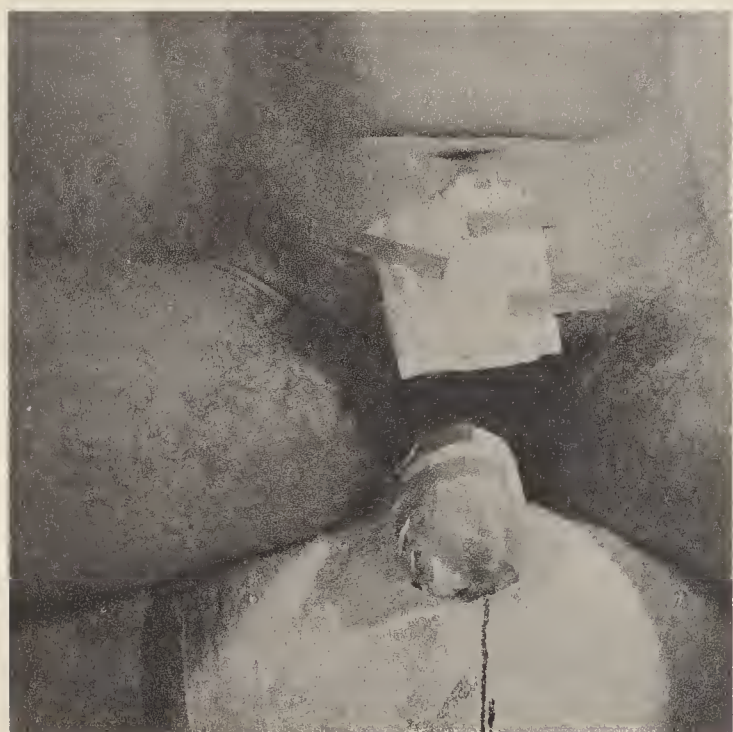
Yves Klein, Paris, 1960. "Un Homme Dans L'Espace," photographed by Harry Shunk.

In 1960 the great French artist Yves Klein published a photo of himself diving out of his second story apartment window. He had spent his life as an artist trying to experience the void and this photograph of the moment of flight symbolized his work. This photograph functions as a work of art, as poetry. It influenced conceptual artists because it broke from the material confines of painting and sculpture. As a work of art it could only exist as a photograph because it was actually two photographs superimposed in the darkroom by the photographer, Harry Shunk. Safety devices used

in the fall were not seen in the altered photograph; the point of the work was to create an illusion not to commit a reckless act. The photographer in this case was following the instructions of the artist; the work was an artist's photograph.

The photograph is such a convincing form it can fool people into believing they have actually seen the event depicted; all artists are familiar with people saying to them, "I have seen your work" when they mean they have seen it reproduced photographically. The case of Rudolf Schvartzkogler is a good example of how convincing a photograph can be. About ten years ago, Time Magazine reported in an art review that this Austrian artist committed suicide by cutting off his penis as an act of art. This was a false report, believed by everyone who read it, and it has been, ever since, used to try to prove that performance art is degenerate and easily dismissed. The origin of the false report was news of Schvartzkogler's suicide (he jumped out of a window, not as an act of art) combined with the art critic's desire to believe a photograph he had seen. Schvartzkogler was of the "Vienna School" of artists. In the 1960's they

created cathartic rituals, operas and art actions as a counter to the conservative, restrictive birthplace of Sigmund Freud. Schwartzkogler turned his work into photography. He staged photo sessions in his apartment. He used a model, not himself, to perform the work that a photographer photographed under his direction. Bandages, knives, razor blades, hospital apparatus, etc. were used to create convincing pictures. There was no audience and these symbolic situations were early examples of conceptual photography.



Rudolf Schwartzkogler, *Aktion*, Wien, 1965; one photo of a series.

The 56 artists' photographs in this exhibition were all done by artists who are not trained as photographers. They come from the tradition of painting and sculpture

(sculpture, for the most part), but their work has become situational; they are artists who design projects and create works of art in whatever material or medium is necessary to the idea of the work; they are conceptual artists. When art moved outside the art gallery, artists began to be involved with photography out of necessity, and they became involved with photographers as technicians for the same reason; the photographer functioned like a cameraman under a movie director. During the last fifteen years photographs of earth works or art performances have often been exhibited in art galleries to represent the work. In those cases, each artist had created, usually through a photographer, a documentation of his work. The works in this show, however, are not documentations of art works; they are photographs that are art works. The one thing that all these artists have in common is the freedom to realize their art in any medium; this is what separates them from photographers.

The works in the exhibition are in some cases altered photographs. In other cases they are "found" photographs that suggest the style and vision of the artist. Some are photographs of works that are so

ephemeral or inaccessible to public view that the only way to see them was to turn them into photographs. And some are situations staged for the camera.

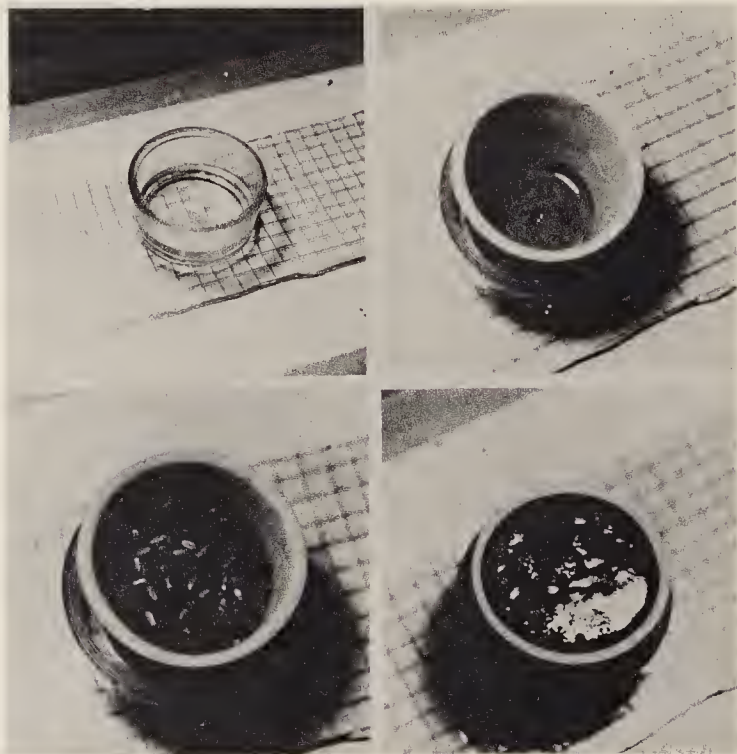
Sometimes there are works of art so obscure and so coded that only the informed underground can interpret them, like the words in rock music of the 60's coded to make references to sex and drugs, yet allowed on the radio because the sponsors did not recognize the lyrics for what they were. Artists do this through symbolism when they are in a politically repressive place, like Russia or Eastern Europe. A message can be con-

veyed to others by a photograph which can be taken out of the country easily.

The photographer and the photograph have been accepted into the art world for some time now. Museums have photography curators and art magazines publish articles on photography. Photography, like other crafts — video, ceramics, glass blowing, print-making for example — can produce creative artists. At one time painting and sculpture were considered crafts. But anyone locked into one medium has a tendency to be concerned with technique and composition only.

The following six reproductions are good examples of photographs that use the medium to convey an idea. They speak for themselves.

TOM MARIONI
SAN FRANCISCO, 1982



Visy László, Budapest, Hungary, 1974. "On 9-16-74 dirt was put in a flower-pot, 15-20 grains of wheat on it and again a layer of dirt. This all I covered with a layer of bitumen. The watering of the flower-pot was made from below. Till now not one single plant broke through the layer of bitumen." From Vision #3-Eastern Europe, 1976.



Terry Fox, San Francisco, 1970. "My Hand As Though It Were Porcelain."



Jan Dibbets, Amsterdam, 1969. "Corrected Perspective on Studio Wall."



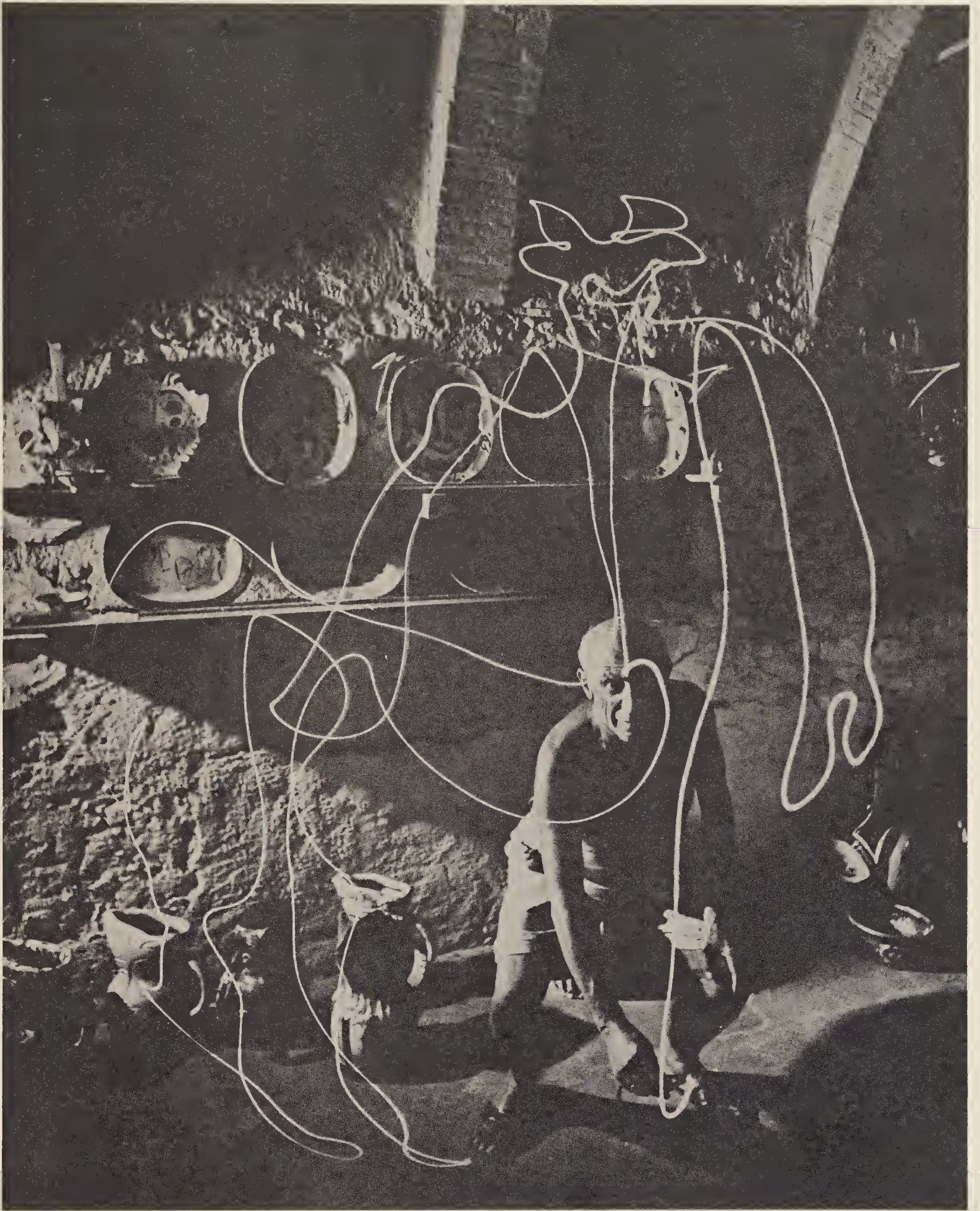
Giovanni Anselmo, Torino, Italy, 1971. "To Get Into The Work" (photographed with a timer).



Keiji Uematsu, photo for the announcement of his exhibition at Galerie S:T Petri, Lund, Sweden, 1975.



Salvador Dali. Photographed by Philippe Halsman for *Life* magazine, 1945.



Pablo Picasso, "Drawing with a Flashlight." Photographed by Gjon Mili for *Life* magazine, 1953.



ULAY/MARINA ABRAMOVIC
MARINA ABRAMOVIC/ULAY







ANTERABBIT







NECESSARY INVENTIONS. MANIA BEFORE
CALM. PROPOSAL FOR CATALAN COVER
 VAN ABBEYMUSEUM, EINDHOVEN. B.T. 11
 JUNE 81. BALDESSARI 71

IT CAN BE FORGOTTEN.



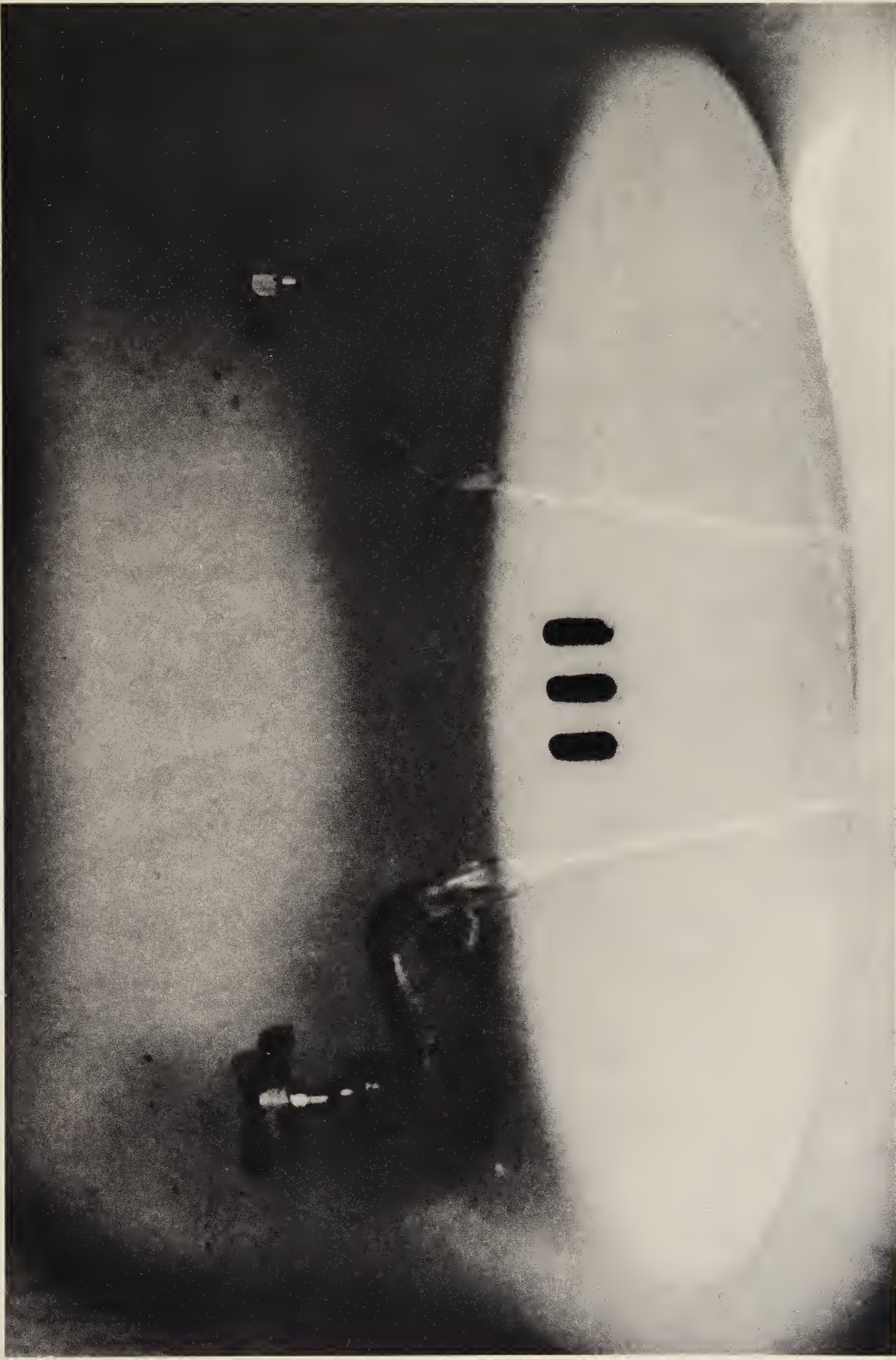


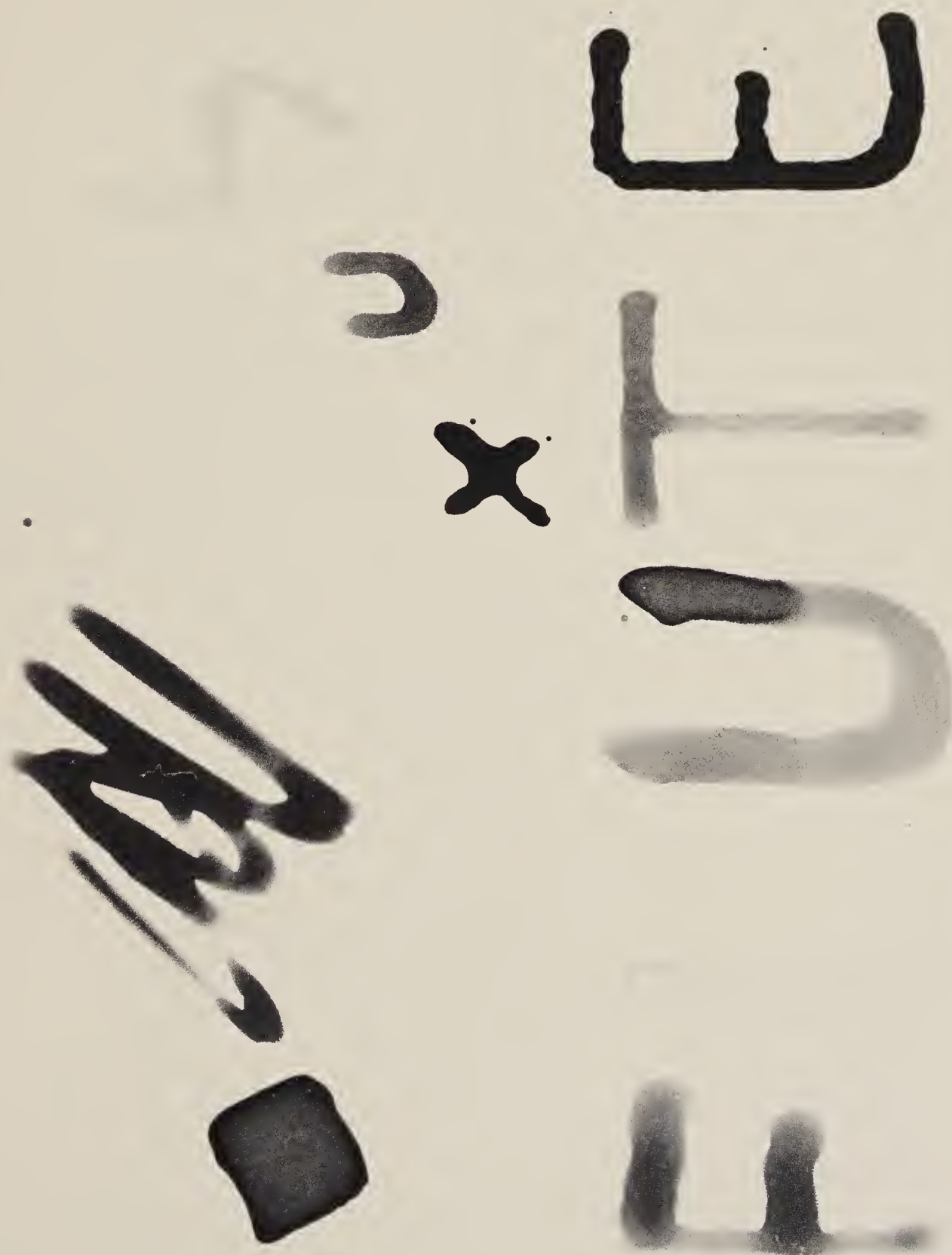
















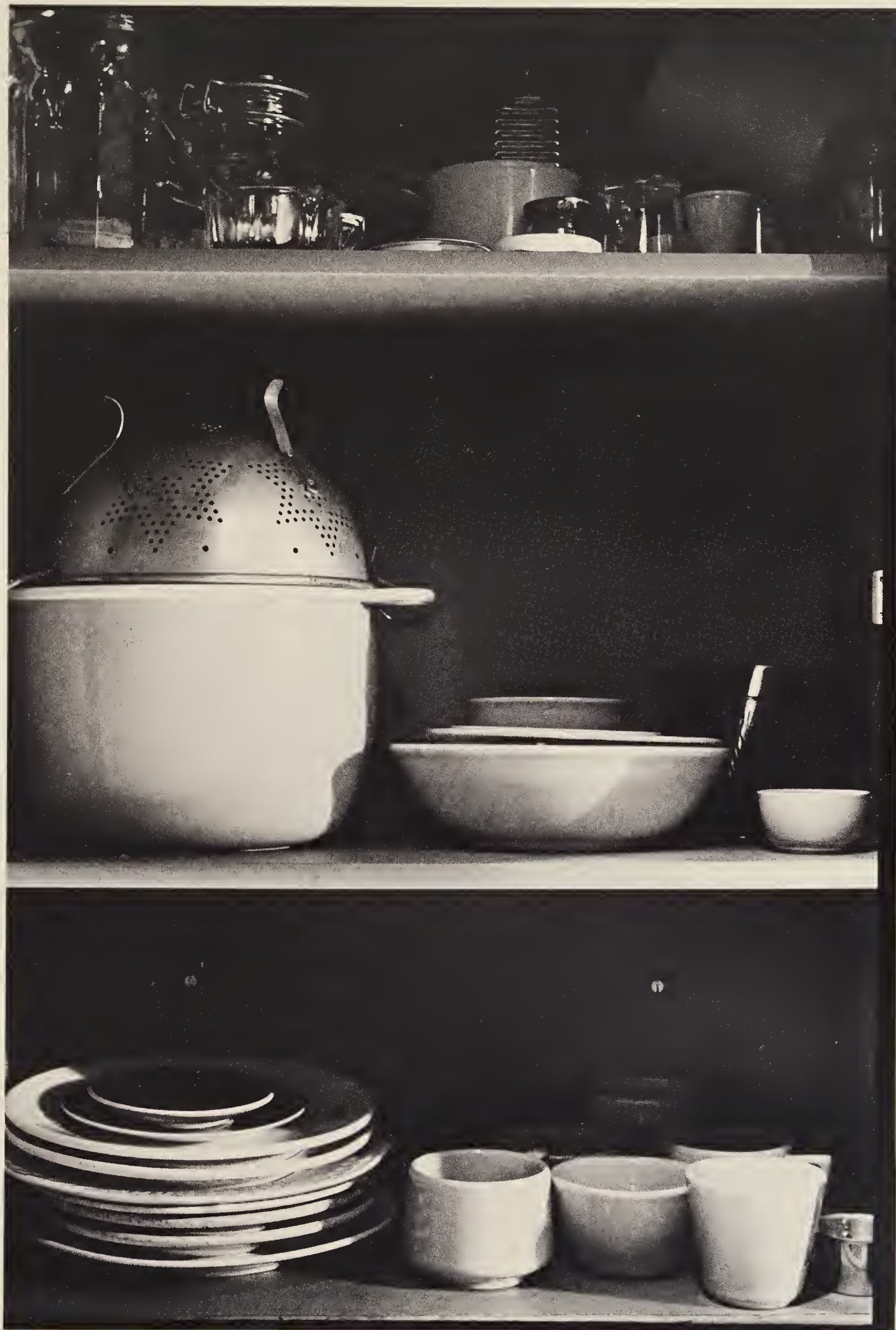






"WHO SHALL HARM ME?"
ECHO: "ARMY!"
"THE MISSILE THAT'S SHOT?"
ECHO: "HOT!"

"AND AFTER ITS CRASH?"
ECHO: "ASH!"
"HOW MANY WILL FALL?"
ECHO: "ALL!"





FOUND POSTCARD



Peter Ludwig
Chairman Board of Directors

Greetings from Aachen









MONTAG



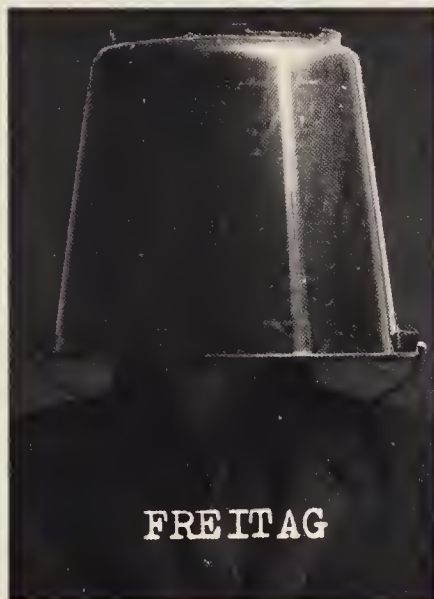
DIENSTAG



MITTWOCH



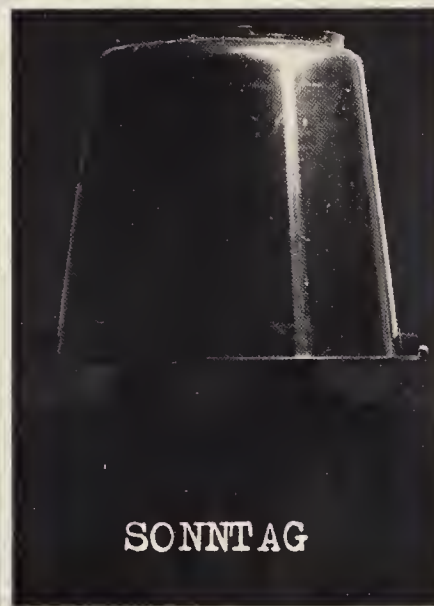
DONNERSTAG



FREITAG

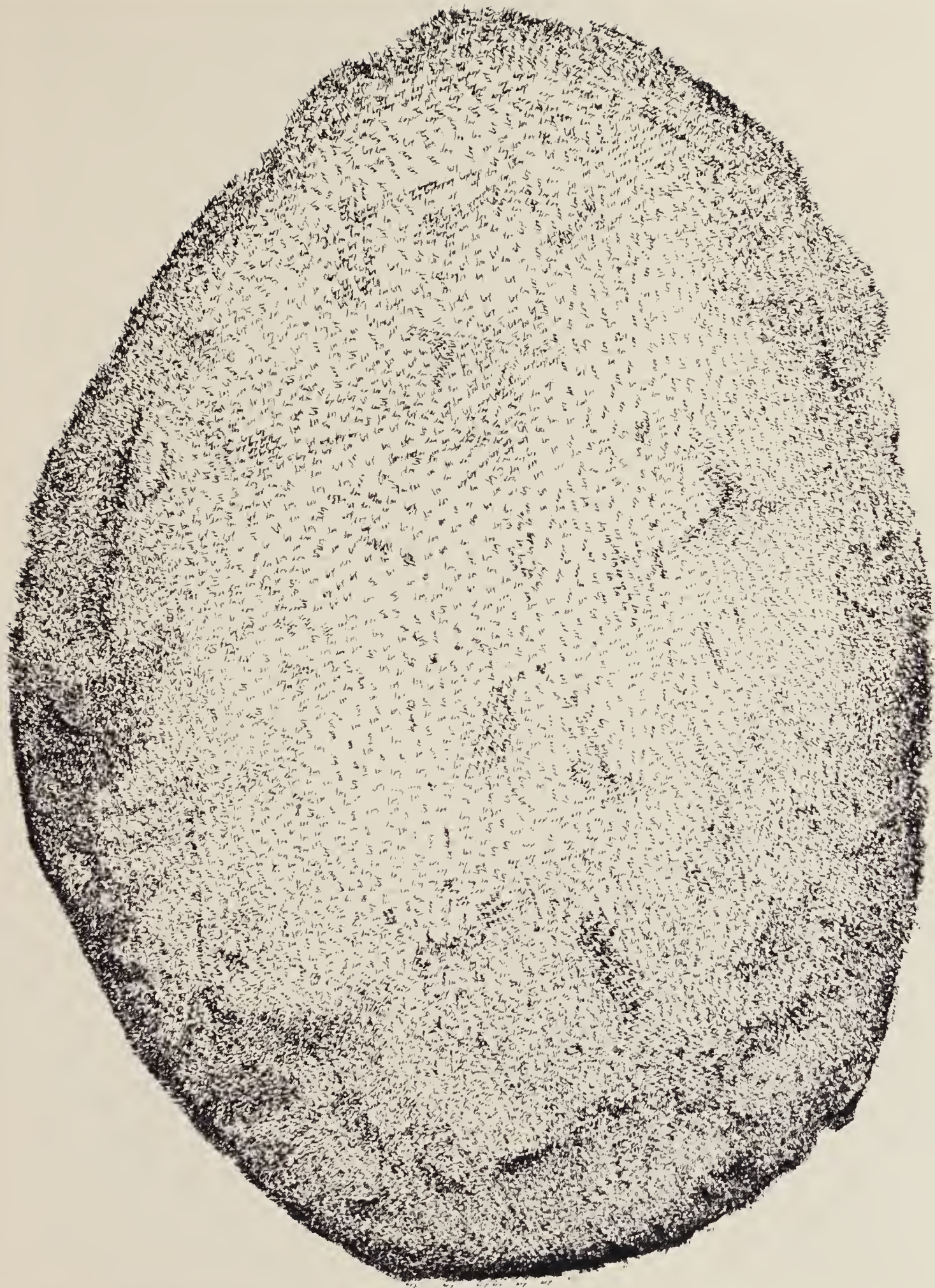


SAMSTAG



SONNTAG

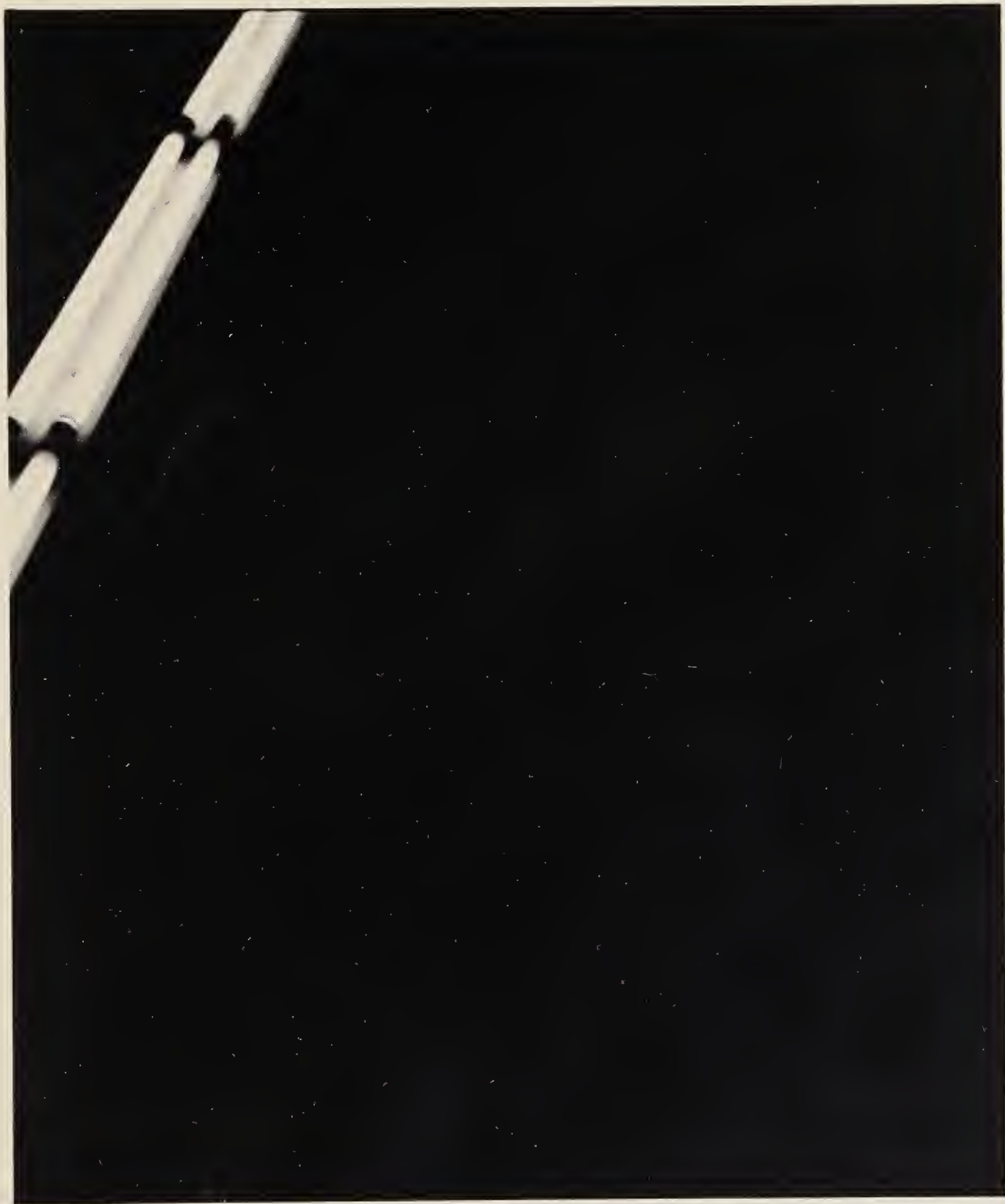


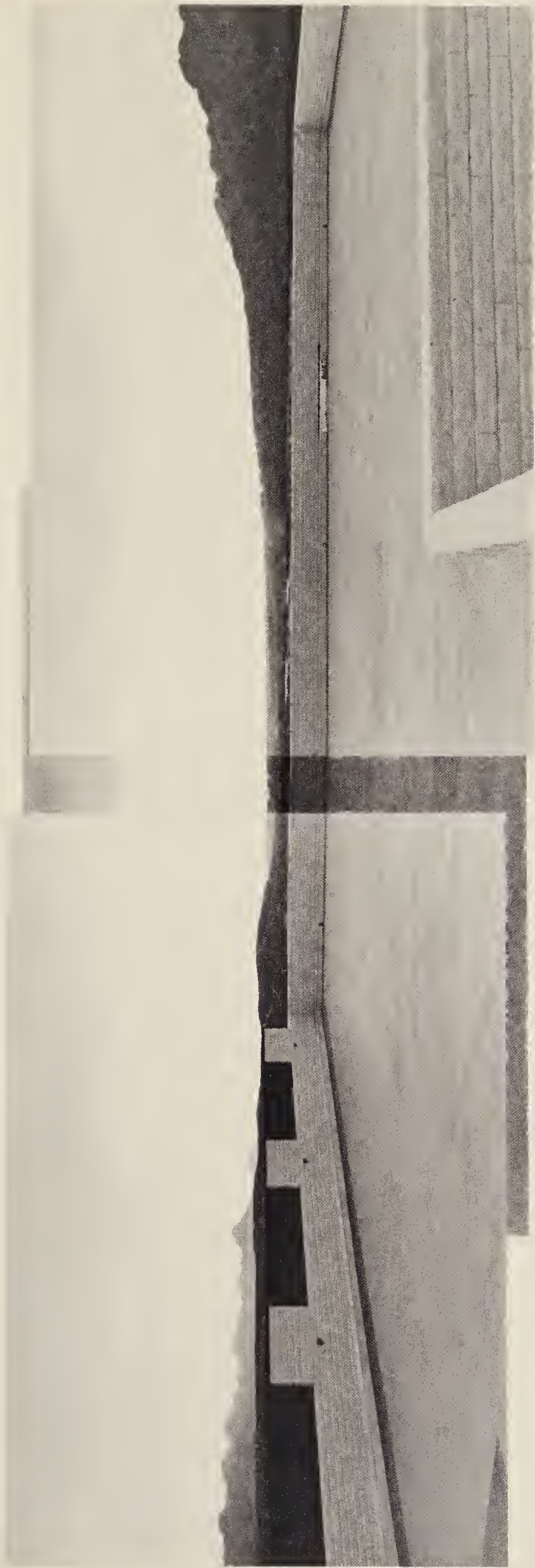


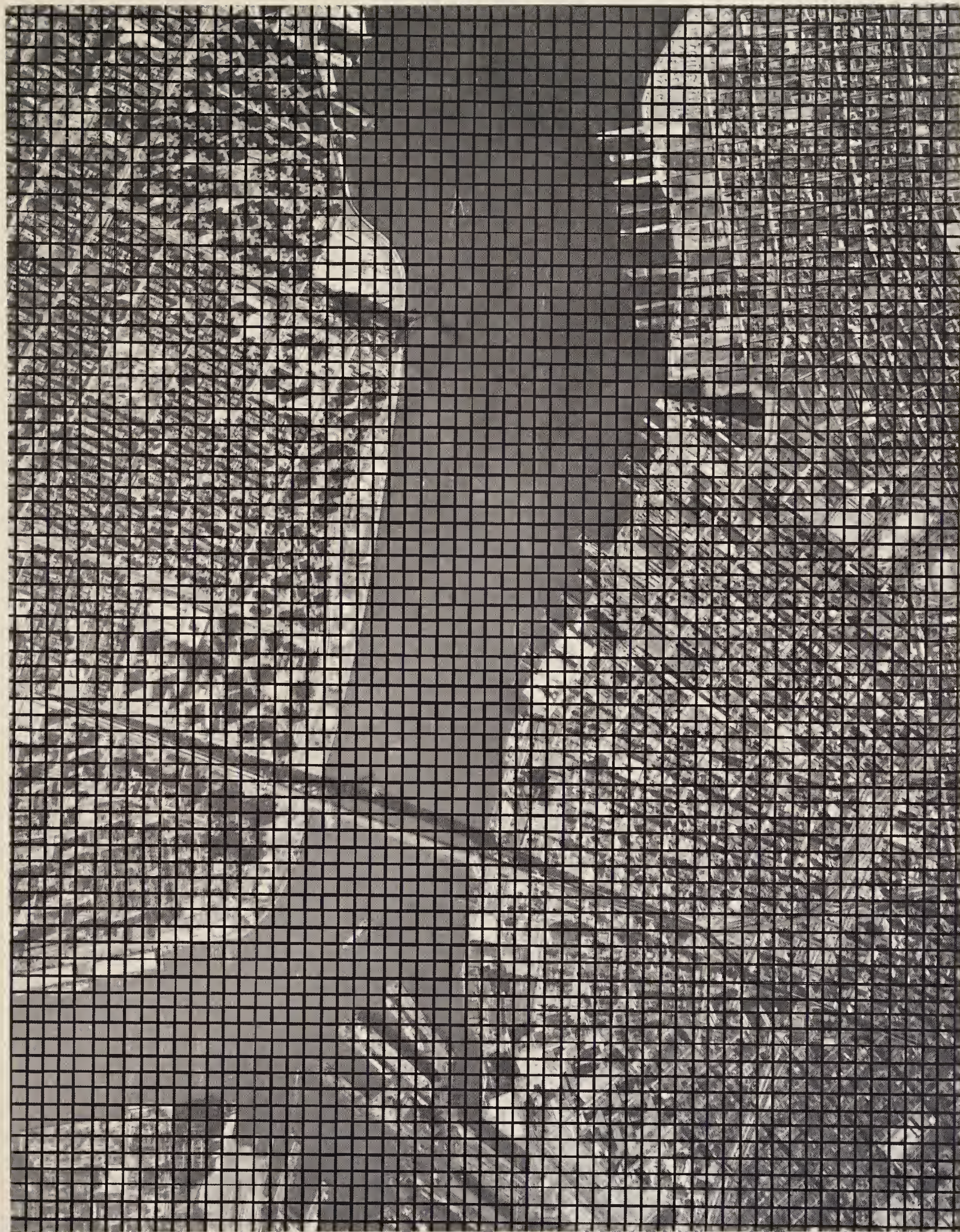


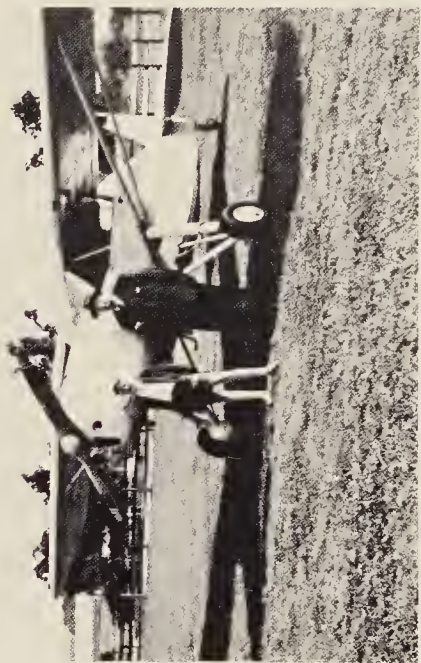
Manifesto per un teatro utopistico

Kounellis AP











GREENS

THE FIRST BOOK



THE FIRST BOOK









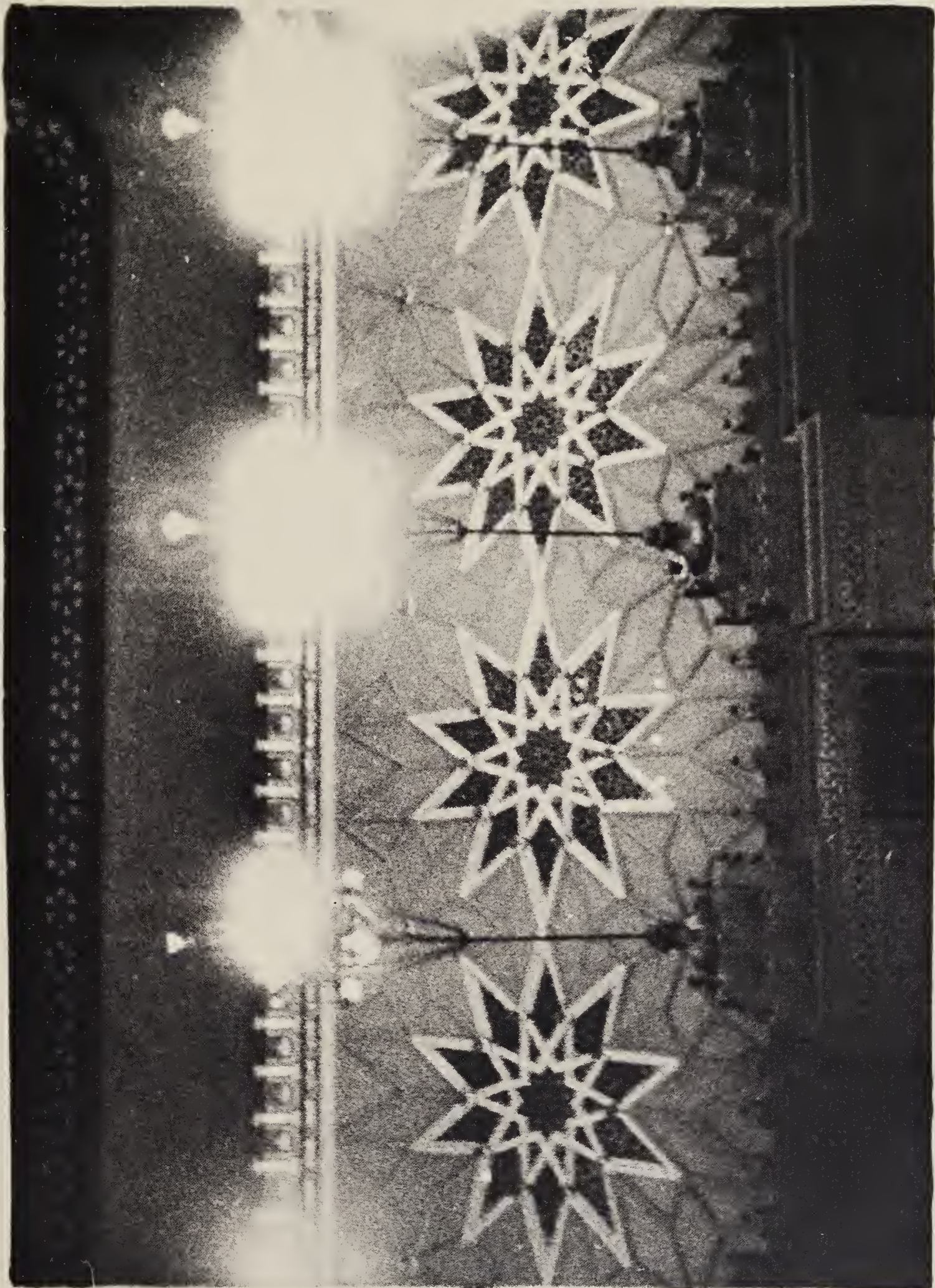


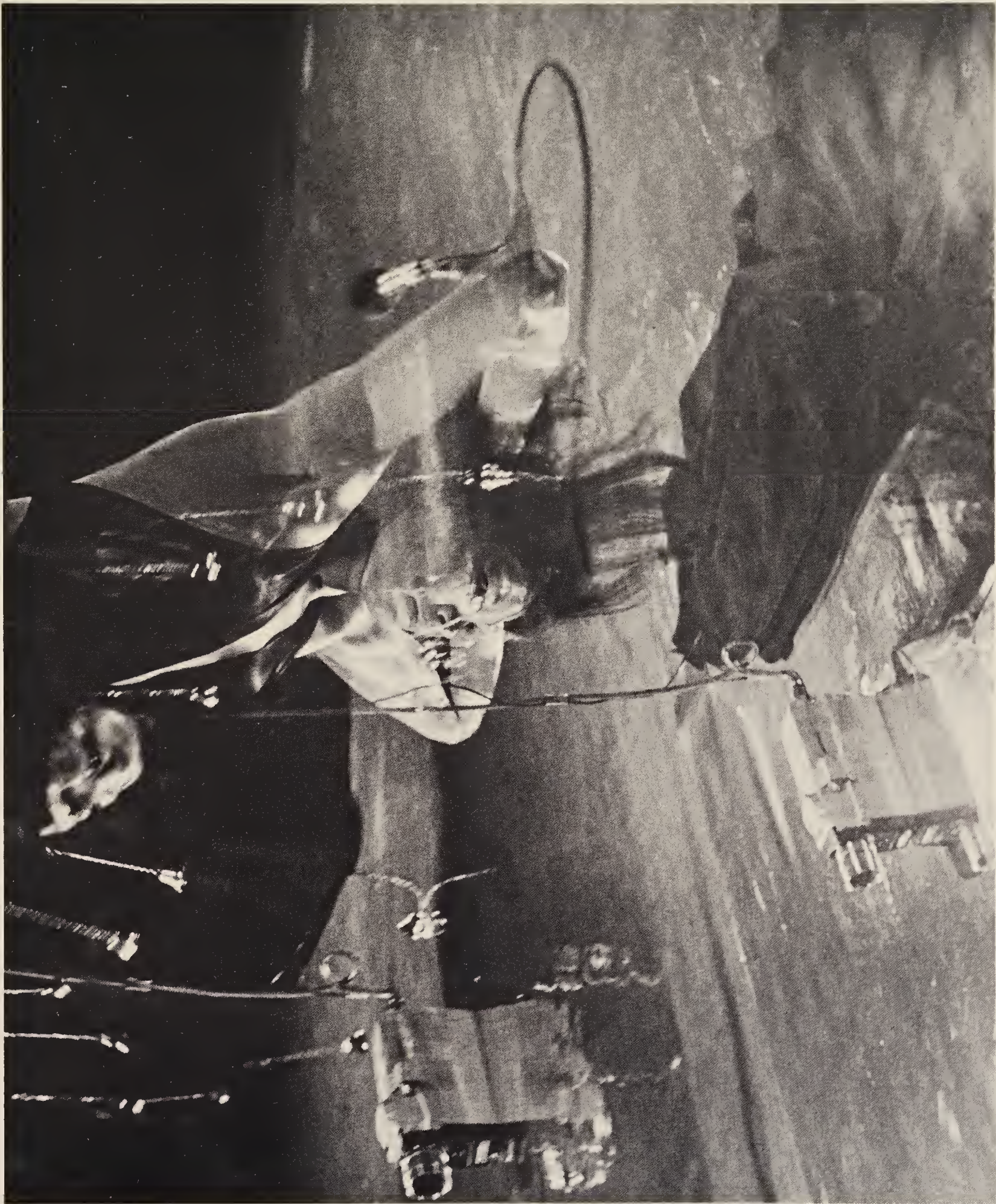
MICHELANGELO PISTOLETTO

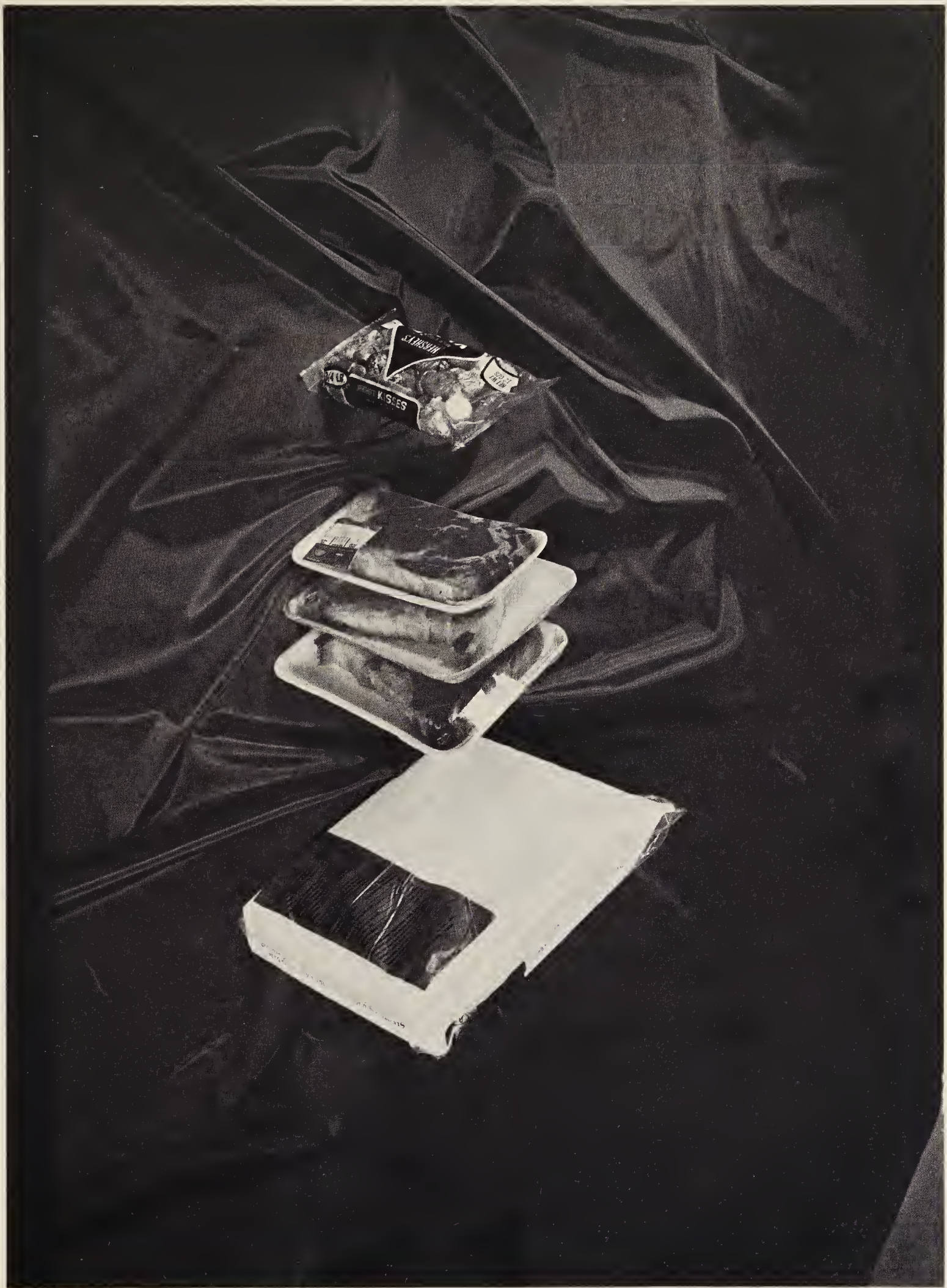


Photographic Conjuring of Komar and Melamid, Moscow, 1979

MICHA ROCHAL, GENA DONSKOY, VICTOR SKERSIS

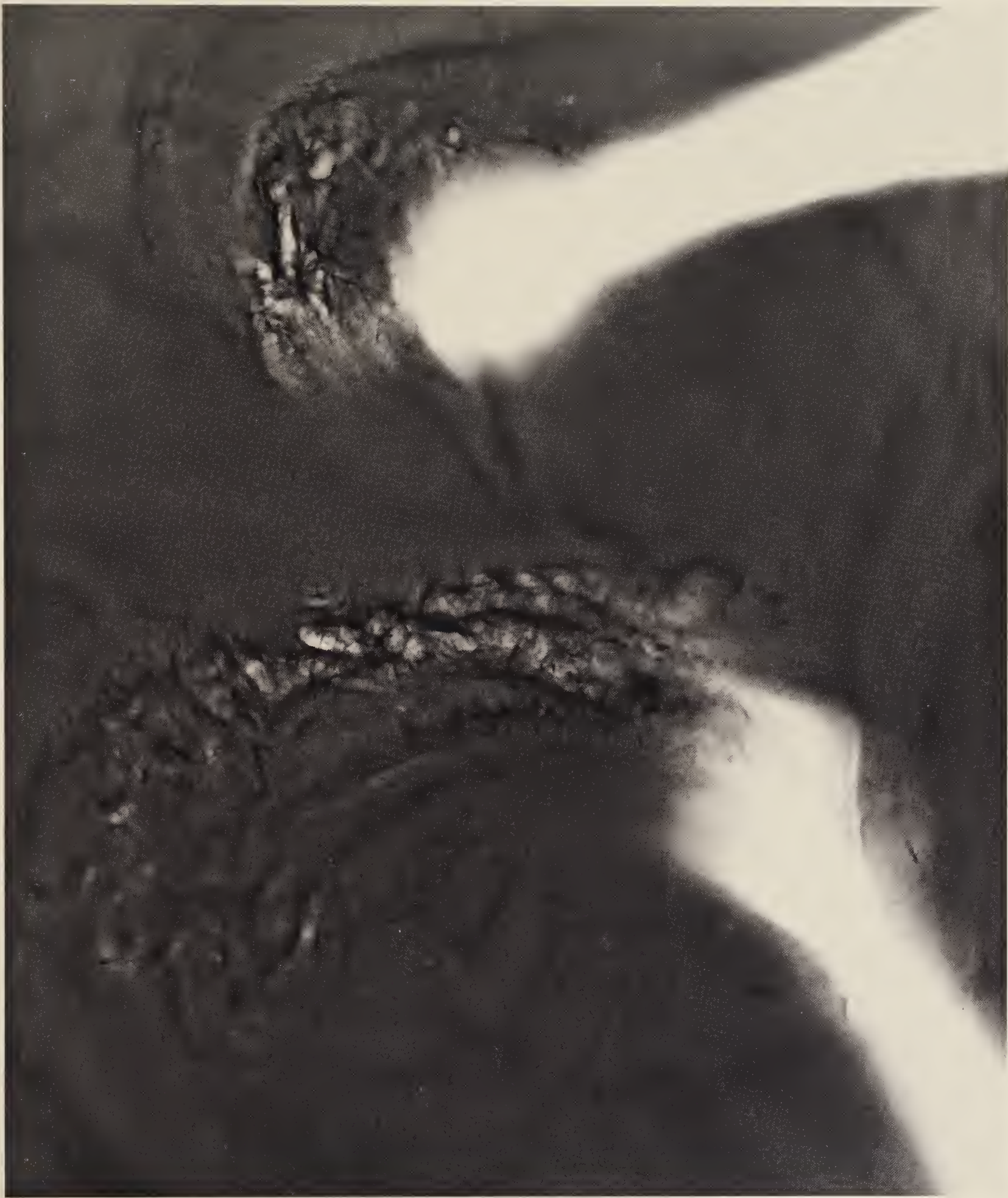








Italo Scanga
56













Preliminary Shooting Still

Plowman's Lunch

Lawrence Weiner





